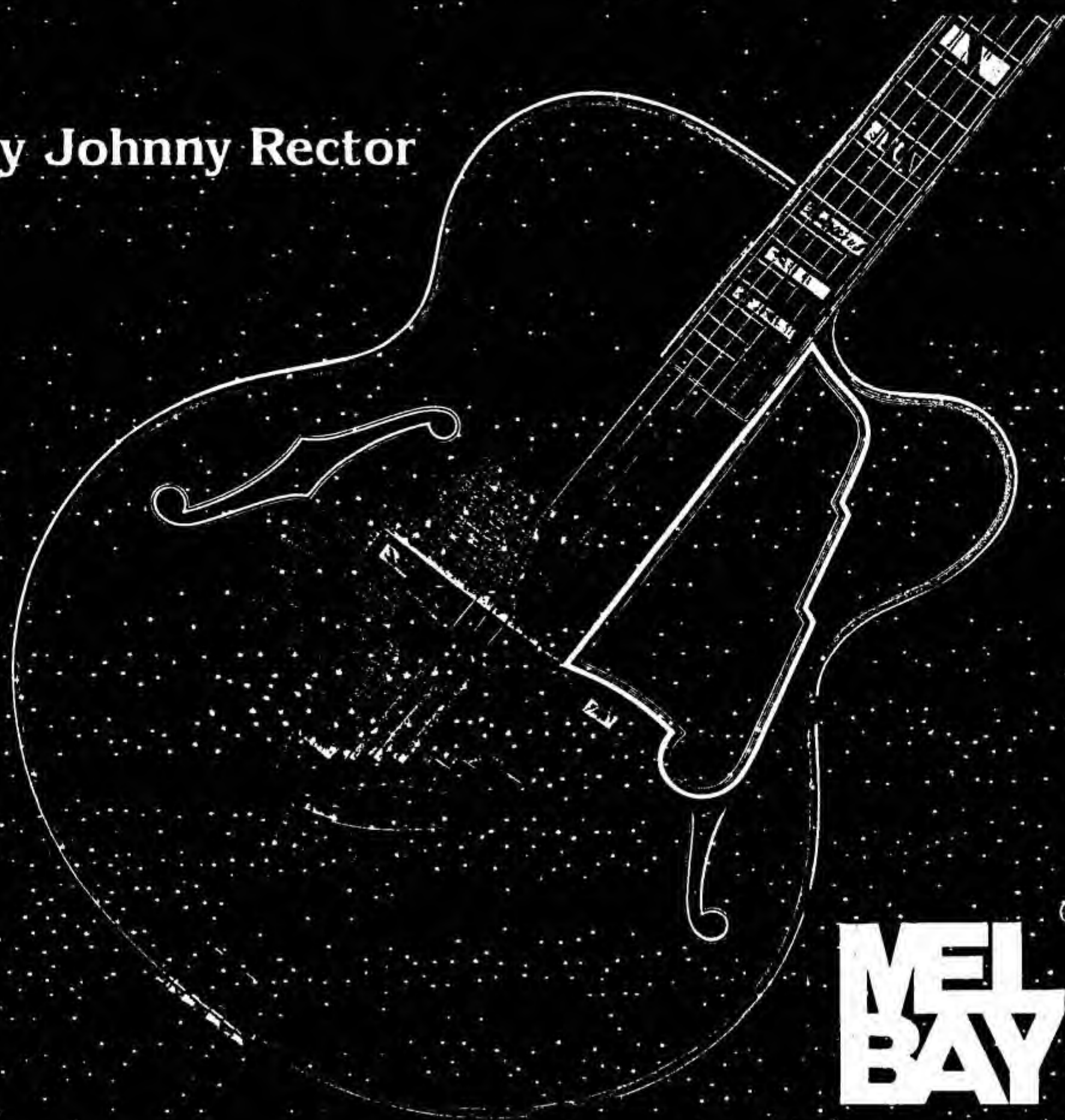


Mel Bay's

Deluxe Encyclopedia of Jazz Guitar Runs, Fills, Licks, & Lines

By Johnny Rector



**MEL
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FOREWORD

This Deluxe Encyclopedia of Jazz Guitar Licks, Runs, Fills, and Lines gives the advanced student, teacher, and professional guitarist material in the styles of many great artists in notation form for use in study and analysis. This material can then be applied to one's own improvisational abilities.

By memorizing these licks and runs and applying them to standard songs and chord progressions, the player becomes familiar with a variety of musical ideas for use when playing. Memorizing the material in this book will help to train and develop the musical ear. For best results, I recommend playing this material in a variety of rhythms.

The material in this book is a wonderful aid in developing agility in various positions on the guitar. While written for the guitar, these licks and runs may be played by other treble clef instruments.

AUTHOR'S NOTE

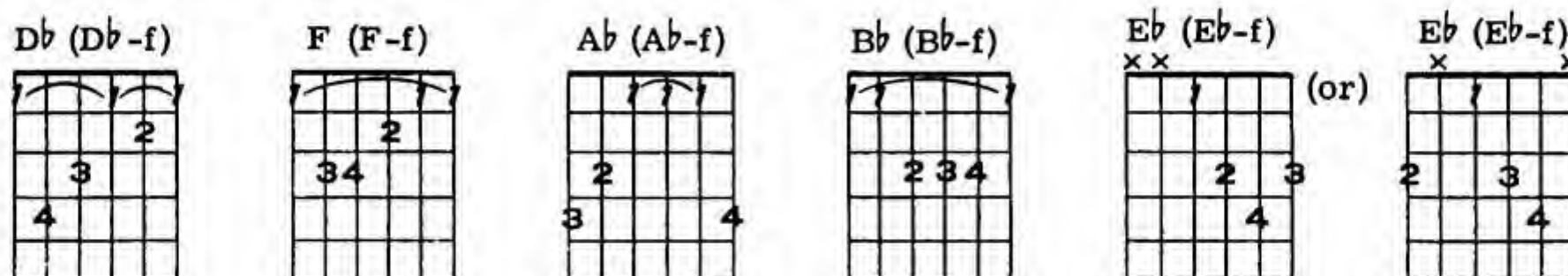
To achieve the utmost benefit from Guitar-Licks and Runs, it is recommended that the player memorize and apply them as suggested... first, playing them in the original suggested position. Most of the material may also be played in positions other than indicated. Memorize the lick/run in the original position(s) and if applicable, apply it to other positions. Play each lick/run in as many positions as possible. Remember to pay particular attention to the chord name change at each new position.

Once you are familiar with the original lick/run, apply the same fingering and formation(s) as you did for the original lick/run to the new position, etc. This will apply only to those licks/runs that can be moved to another position utilizing the same fingering and formations as in the original. Positions given for licks and runs are optional. Most licks and runs can be played in positions and formations other than those indicated.

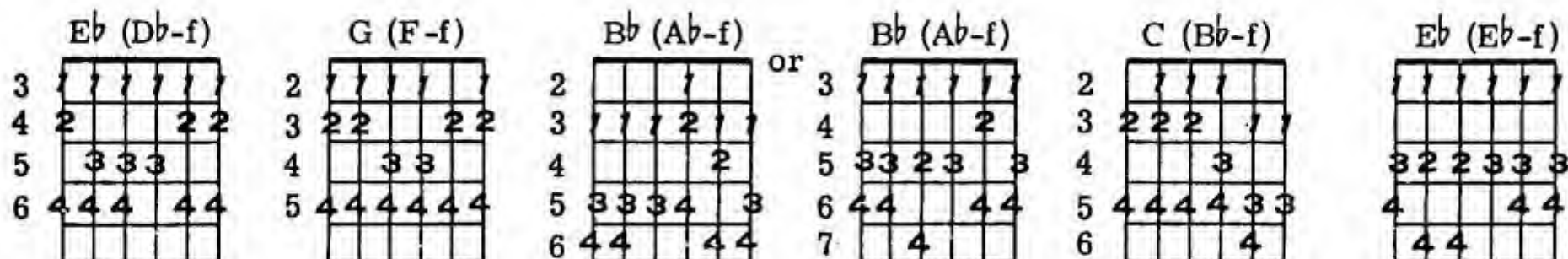
ILLUSTRATIONS AND REMARKS

FORMATIONS-BASED ON CHORDS

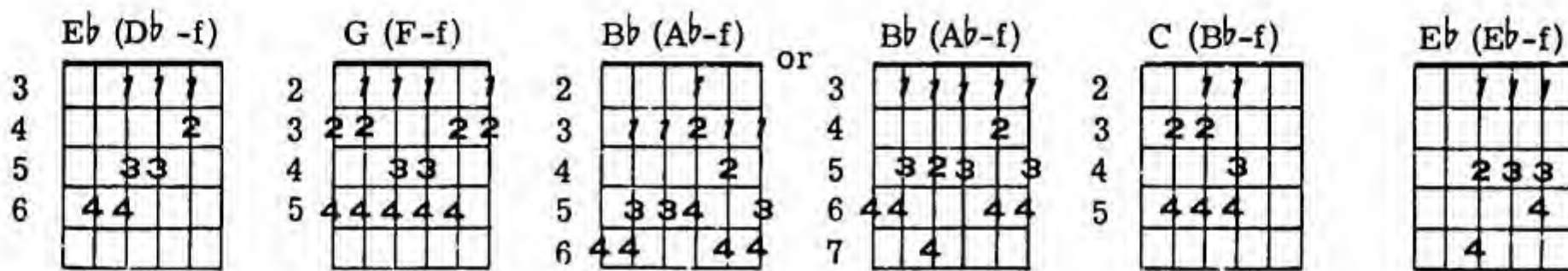
The following formations are given as an aid to help the player simplify position playing of licks and runs as indicated.



NOTES IN FORMATIONS



MAJOR SCALES-BASED ON FORMATIONS



All formations are movable. Start at the first fret and continue up the fingerboard as high as possible. Example: Db, (Db-f) first fret; D, (Db-f) second fret; Eb, (Db-f) third fret, etc. Apply the same procedure to other formations.

1 Mod. fast

5 Pos. (Ab-f)

(Db-f)

** P R P - means Pick-Rest-Pick

2 Mod.

7 Pos. (Ab-f)

3 Mod.

7 Pos. (F-f)

(Db-f)

4 Mod.

* 5 Pos. (Ab-f)

* Also playable - 7 Pos. (F-f)

5 Fast

7 Pos. (E \flat -f)

(A \flat -f)

(D \flat -f)

Am7 D7 G

6 Mod. fast

5 Pos. (A \flat -f)

C7 to F

7 Mod.

2 Pos.

Am7 D7b9 G

8 Mod. fast

5 Pos. (F-f)

B \flat E \flat m6 B \flat

** PRP - means Pick - Rest - Pick

[9] Mod.

5 Pos. (A \flat -f)

[10] Mod.

*2 Pos. (F-f)

* Also playable in the 5th, 7th and 9th positions.

[11] Mod. fast

8 Pos. (B \flat -f)

(E \flat -f)

[12] Mod. fast

7 Pos. (F \sharp -f)

(B \flat -f)

(E \flat -f)

(A \flat -f) (D \flat -f)

[13] Mod.

5 Pos. (F-f)

14 Mod.

7 Pos. (F-f)

(B \flat -f)

C7 C°7 Gm7 C7 F

15 Mod. fast 5 Pos.

C F7 C C

16 Med.

3 Pos.

2 Pos.

E \flat 6 A m7 \flat 5 D7 \flat 9 (b13) Gm

17 Mod. fast

2 Pos.

A7 A7

[18] Mod.
5 Pos. (A \flat -f)

[19] Mod.
2 Pos. (D \flat -f)

[20] Mod.
5 Pos. (B \flat -f)

[21] Mod.
3 Pos. (D \flat -f)

22 Mod.

8 Pos. (F-f) (A \flat -f) (F-f) (B \flat -f)

Cm7 (Fm7) B \flat 7 E \flat C7 Fm

23 Mod.

7 Pos. (A \flat -f) (B \flat -f) (F-f)

Dm7 \flat 5 G7 C (Cm)

24 Mod.

5 Pos. (A \flat -f)

C Am Dm7 G7 to C

25 Med. Up tempo
7 Pos. (F-f)

C C6

[26] Mod. fast
5 Pos. (F-f)

[27] Mod. fast
5 Pos. (E \flat -f)

Exercise 26: Treble staff has a melodic line with triplets and slurs. Bass staff has a bass line with triplets and slurs. Chords: B \flat 7, (B \flat -f), to E \flat (E \flat m), G9, to C7.

Exercise 27: Treble staff has a melodic line with slurs. Bass staff has a bass line with slurs. Chords: G9, to C7.

[28] Med.
2 Pos.

3 Pos.

Exercise 28: Treble staff has a melodic line with slurs. Bass staff has a bass line with slurs. Chords: C \flat m, Dm7 \flat 5, G7 \flat 9, C (C \flat m).

[29] Mod. fast
5 Pos. (F-f)

Exercise 29: Treble staff has a melodic line with triplets and slurs. Bass staff has a bass line with triplets and slurs. Chords: B \flat , G7, to C7 or (C \flat m).

[30] Mod. up
5 Pos.

(F-f)

(B \flat -f)

(E \flat -f)

(A \flat -f)

(D \flat -f)

Exercise 30: Treble staff has a melodic line with slurs. Bass staff has a bass line with slurs. Chords: Am7, D7 \flat 9, Gm7, C7 \flat 9, to F.

[31] Up tempo

5 Pos. (Ab-f)

C7

F

(Db-f)

[32] Mod. fast

7 Pos.

6 Pos.

5 Pos.

G13

Gb13

F13

Bb

[33] Mod. fast

5 Pos. (F-f)

A7

(Bb-f)

D (Dm)

[34] Mod. fast

7 Pos. (F -f)

8 Pos. (Ab-f)

9 Pos.

8 Pos. (Ab-f)

Cm (Eb6)

Abm6

Eb

F7

E7

Eb

35 Mod.

7 Pos. (A^b -f)

8 Pos. (Eb-f)

(Ab -f)

Right hand musical notation for 'The Girl on the Train'. The melody is written on a single staff with a treble clef. The key signature has one flat (Bb). The tempo is marked 'Andante'. The notation includes various chords and intervals, with some notes beamed together. The chords are labeled as D7b9, Gm7, Bb7, and Eb6 (Eb13). The melody consists of eighth and quarter notes, with some rests.

36 Mod.

5 Pos.

4 Pos.

5 Pos.

The piano accompaniment is written for the right and left hands. The right hand part consists of a single melodic line on a treble clef staff. It begins with a Dm7 chord, followed by a G7 chord, and ends with a C7 chord. The left hand part consists of a single bass line on a bass clef staff. It begins with a Dm7 chord, followed by a G7 chord, and ends with a C7 chord. The notation includes various musical symbols such as notes, rests, and accidentals.

[37] Mod.

7 Pos. (Db-f)

(Ab-f)

(Db -f)

The musical notation for the guitar solo in 'Billie Jean' is presented in a single system with two staves. The top staff is in treble clef and contains a melodic line with many accidentals and ties. The bottom staff is in bass clef and contains a bass line with many accidentals and ties. The solo is divided into four measures, with chords D7 and Gm indicated below the top staff. The notation is complex, featuring many accidentals and ties, and is characteristic of the original recording.

38 Mod

8 Pos. (Eb -f)

(Ab-f)

[illegible]

39 Slowly

4 Pos. (B \flat -f)

(D \flat -f)

(F-f)

40 Mod. fast

7 Pos. (D \flat -f)

(F-f)

41 Mod.

5 Pos. (F-f)

42 Mod.

9 Pos. (D \flat -f)

(F-f)

(B \flat -f)

43 Up tempo

7 Pos. (F-f) (B \flat -f) (D \flat -f)

Cma.7 F7 G

44 Slowly

7 Pos. (D \flat -f)

G G#°7 Am7 D7 G

45 Mod. fast

5 Pos. (F-f) (D \flat -f) ..

B \flat B°7 Cm7 F7 Cm7 F7

46 Mod. fast

5 Pos. (F-f) 6 Pos. (B \flat -f) 5 Pos. (F-f)

Cm9 F7 Bbma.7

47 Mod.
3 Pos.

Chords: Eb7, Bbm7 Eb7, Ab7

48 Mod. fast
5 Pos. (F-f)

Chords: Bb, Gm7, Cm7 F7, Bb

49 Slowly
5 Pos. (F-f)

Chords: Bbm, Ebm

50 Up tempo
7 Pos. 10 Pos. 12 Pos. 8 Pos. 8 Pos. (Ab-f)

Chords: Fma.7, Fm7, Bb7, Ebma.7

[51] Mod.

5 Pos.

4 Pos.

3 Pos.

2 Pos.

[52] Mod. fast

4 Pos. (Bb-f)

[53] Mod. fast

5 Pos.

[54] Mod.

5 Pos.

(Bb-f)

[55] Mod.

3 Pos. (F-f)

(Db-f)

Ab Abm Eb

[56] Mod. fast

9 Pos. (Bb-f)

(Eb-f)

G7 C7 to F

[57] Slowly

3 Pos. (Db-f)

[58] Mod. fast

5 Pos. (F-f)

Eb6/9 Am

[59] Mod.

7 Pos. (Ab-f)

(Db-f)

(F-f)

Dm7 G7 C

[60] Slowly

5 Pos.

7 Pos.

B \flat 9 B \flat 7 (b5) Em7(11) A7#5 D7sus4 G7 A \flat 7 G7

[61] Mod. fast

5 Pos. (F-f)

[62] Mod.

5 Pos. (D \flat -f)

Am F F⁷ C7 F

[63] Mod.

4 Pos. (B \flat -f)

2 Pos. (D \flat -f) (F-f)

D7 D7 G

[64] Slowly

5 Pos. (A \flat -f)

(F-f)

(B \flat -f)

C A7 Dm

65 Med. up
7 Pos.
(A \flat -f)

Chords: Dm7, G7, C

66 Mod.
2 Pos.

Chords: F, D7 \flat 9, Gm7, C7, F

67 Mod. up
7 Pos.

Chords: Dm6, E7

68 Mod.
*7 Pos. (B \flat -f)

Chords: E \flat m7, A7, Dm7, G7, C

* Also playable in the 5th and 2nd positions.

69 Mod. fast
5 Pos.

(Db-f)

Gm7 C7 F (Dmi.)

70 Mod.
5 Pos.

Bb Dm7 G7 Ebm7 Ab13 Db7 Cm7 F7b5 Bb

71 Mod.
8 Pos. (Db-f)

(Ab-f)

Ab Abm Eb F7

72 Mod. fast
5 Pos. (Db-f)

C7 F Fm7

[73] Mod.
4 Pos. (Bb-f)

[78] Up tempo
7 Pos.

Exercise 78: Up tempo, 7 Pos. The exercise is in G major, 4/4 time. It consists of five measures. The first measure has a G7 chord and a melody starting on G4. The second measure has a Cm chord and a melody starting on G4. The third measure has a G7 chord and a melody starting on G4. The fourth measure has a Cm chord and a melody starting on G4. The fifth measure has a C7 chord and a melody starting on G4. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

[79] Mod.
5 Pos. (D \flat -f)

Exercise 79: Mod., 5 Pos. (D \flat -f). The exercise is in D-flat major, 4/4 time. It consists of three measures. The first measure has an F7 chord and a melody starting on F4. The second measure has a Bb7 chord and a melody starting on F4. The third measure has an Eb chord and a melody starting on F4. The bass line consists of eighth notes: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4.

[80] Mod. fast
5 Pos.

Exercise 80: Mod. fast, 5 Pos. The exercise is in F major, 4/4 time. It consists of five measures. The first measure has an F chord and a melody starting on F4. The second measure has a Dm7 chord and a melody starting on F4. The third measure has a Gm7 chord and a melody starting on F4. The fourth measure has a C7 chord and a melody starting on F4. The fifth measure has an F chord and a melody starting on F4. The bass line consists of eighth notes: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4.

[81] Med.
5 Pos.

Exercise 81: Med., 5 Pos. The exercise is in G major, 4/4 time. It consists of four measures. The first measure has a Gm7 chord and a melody starting on G4. The second measure has a C7 chord and a melody starting on G4. The third measure has an Fma.7 chord and a melody starting on G4. The fourth measure has a D7 chord and a melody starting on G4. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

82 Mod.
5 Pos.

F Am7 D7 G7 Gm7 C7 F

83 Med.
5 Pos.

B7 Bb7 Ebma.7 (Bb -f)

84 Mod.
7 Pos. (Ab -f)

D7 G (Db -f)

85 Slowly
7 Pos. (F -f)

Cm G

86 Slowly
7 Pos. (Ab -f)

Dm7 G7 C (Db -f) (F -f)

[87] Mod.

7 Pos. (Ab-f)

(Db -f)

Musical score for guitar, showing a melody in the treble clef and a bass line in the bass clef. The melody is in D major and the bass line is in D7. The score is divided into four measures. The first measure has a D7 chord, the second and third measures have a D7 chord, and the fourth measure has a G chord. The bass line consists of eighth and quarter notes, with some measures containing a whole note.

88 Up tempo

5 Pos. (Ab-f)

(D~~2~~-f)

 $(F-f)$

3 Pos. (A1-1)

Cm7 F7 Bbma.7

89 Mod.

7 Pos. (Eb -f)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. It contains a melody of eighth and sixteenth notes, with triplets indicated by a '3' below the notes. The bass staff begins with a bass clef and a 7/8 time signature, featuring a bass line with triplets and fingerings (10, 7, 10, 9, 10, 9, 8, 9, 8, 7, 8, 7, 10, 9, 8, 7, 8). The second system continues the melody and bass line. The treble staff ends with a double bar line and a repeat sign. The bass staff ends with a double bar line and a repeat sign. The text 'Am//' is written below the treble staff in the first system.

90 Mod. fast

7 Pos.

7 Pos.

A7 Dm Dm(+5) Dm6 Dm7 G7

[91] Mod.

5 Pos. (B \flat -f)

(D \flat -f) (F-f)

Dm7 E7 Am

[92] Mod.

2 Pos. (B \flat -f)

(B \flat -f)

C11+ B \flat 7 E \flat

[93] Slowly

5 Pos. (F-f)

(B \flat -f)

B \flat 7 E \flat

[94] Mod. fast

7 Pos. (F-f)

(D \flat -f)

C Cm6 G

[95] Mod.

5 Pos. (E \flat -f)

Gm

96 Mod.

5 Pos.

Exercise 96 is a moderate piece in 5 positions. The notation is in treble and bass clefs. The first staff shows a melodic line with various intervals and accidentals. The second staff shows the corresponding chords: Gm(11), Eb7, Gm7, Bb7, and Eb7 (Gm). The third staff shows the fret numbers for the bass line.

97 Med.

5 Pos. (Eb-f)

Exercise 97 is a moderate piece in 5 positions, starting with Eb-f. The notation is in treble and bass clefs. The first staff shows a melodic line with various intervals and accidentals. The second staff shows the corresponding chords: Gm7, C7, and F. The third staff shows the fret numbers for the bass line.

98 Med.

5 Pos.

Exercise 98 is a moderate piece in 5 positions. The notation is in treble and bass clefs. The first staff shows a melodic line with various intervals and accidentals. The second staff shows the corresponding chords: F, D7, Gm7, C7, and to F. The third staff shows the fret numbers for the bass line.

99 Mod. fast

11 Pos. (Bb-f)

10 Pos. (F-f)

Exercise 99 is a moderate-fast piece in 11 positions (Bb-f) and 10 positions (F-f). The notation is in treble and bass clefs. The first staff shows a melodic line with various intervals and accidentals. The second staff shows the corresponding chords: Bb7 hold chord and to Eb. The third staff shows the fret numbers for the bass line.

100 Mod.

5 Pos. (A \flat -f)

(D \flat -f)

(F-f)

101 Slowly

7 Pos. (D \flat -f)

(B \flat -f)

102 Mod.

5 Pos. (F-f)

103 Mod.

7 Pos. (A \flat -f)

104 Mod. fast

7 Pos.

9 Pos.

118 Mod.

7 Pos. (F-f) (A \flat -f) (D \flat -f)

Am7 (C6) D7 G6

119 Mod.

5 Pos. (E \flat -f) (A \flat -f) (D \flat -f)

Gm7 C7 F

120 Mod. fast

3 Pos. (F-f)

G7

121 Slowly

3 Pos. (B \flat -f) (F-f)

Cm G+7 Cm(G) F7

122 Med.

5 Pos. (F-f)

B \flat 6

123 Mod.

5 Pos.

B \flat Eb7 B \flat

124 Mod. fast

5 Pos. (E \flat -f)

3 Pos.

(F-f)

G7 G7

125 Slowly

B \flat 9 Eb7 F7 C7 Am7 \flat 5 D7 \flat 9

126 Mod. fast

7 Pos. (A \flat -f)

(D \flat -f)

(A \flat -f)

(D \flat -f)

D7 G D7 G

127 Mod.

9 Pos. (F-f)

(B \flat -f) (A \flat -f)

128 Mod.

129 Med.

5 Pos. (D \flat -f)

130 Fast

7 Pos. (F-f)

(B \flat -f)

131 Fast

10 Pos. (Ab-f)

Exercise 131 is a fast piece in F major, consisting of 10 positions. The notation is written on a grand staff with a treble clef. The first staff shows the melodic line with various accidentals (flats and naturals) and a final triplet. The second staff shows the bass line with fingerings (10, 10, 10, 13, 9, 9, 13, 10, 10, 10, 11, 12, 11, 12, 13, 10, 13, 13, 10, 11, 10, 15, 12, 13, 12, 15, 13, 11, 12) and a final triplet. Chords F and F7 are indicated, with a note 'to Bb' at the end.

132 Mod.

9 Pos. (Bb-f)

7 Pos. (Db-f)

(F-f)

Exercise 132 is a moderate piece in Bb major, consisting of 9 positions (Bb-f) and 7 positions (Db-f). The notation is written on a grand staff with a treble clef. The first staff shows the melodic line with various accidentals and a final triplet. The second staff shows the bass line with fingerings (10, 12, 12, 12, 11, 10, 12, 10, 10, 10, 7, 9, 8, 8, 7, 10, 8, 7, 8, 9, 7, 7, 8, 10). Chords G7 and C are indicated.

133 Mod.

5 Pos.

Exercise 133 is a moderate piece in C minor, consisting of 5 positions. The notation is written on a grand staff with a treble clef. The first staff shows the melodic line with various accidentals and a final triplet. The second staff shows the bass line with fingerings (5, 7, 8, 6, 7, 9, 7, 6, 8, 7, 8, 5, 7, 5, 7, 8, 5, 5, 7, 8, 5, 7, 8, 6, 8, 6). Chords Cm7, F7, Bb, Cm7, F7, and Bb are indicated.

134 Mod.

7 Pos.

Exercise 134 is a moderate piece in A minor, consisting of 7 positions. The notation is written on a grand staff with a treble clef. The first staff shows the melodic line with various accidentals and a final triplet. The second staff shows the bass line with fingerings (10, 9, 8, 7, 8, 10, 7, 8, 9, 10, 9, 7, 10, 9, 7, 10, 9, 8, 7, 10, 7, 6, 7, 7, 7). Chords Am7, E7, and Am(A7) are indicated.

135 Up tempo

9 Pos. 10 Pos. 12 Pos.

Am7

136 Mod. fast

2 Pos. (Bb-f) (F-f) 3 Pos. (F-f)

C7 F G11+ (G7b5) (Db7b5)

138 Mod. fast

2 Pos. (F-f) 3 Pos. (Bb-f)

G7 Cm

139 Mod. fast

7 Pos. (Eb-f) (Ab-f) (F-f) (Bb-f) (Eb-f) (Ab-f) (Db-f)

A7 D7 Bm7 E7 Am7 D7 G

140 Mod. fast
7 Pos. (B \flat -f)

141 Med.
5 Pos.

142 Mod.
5 Pos. (B \flat -f)

143 Mod.
7 Pos. (D \flat -f) (F-f) (B \flat -f)

144 Mod.
7 Pos. (A \flat -f)

145 Mod.

8 Pos. (A \flat -f) (B \flat -f)

Chords: Eb, Gm7, F#m7, Fm7

146 Mod.

5 Pos. (A \flat -f)

Chords: C, B7 (C), Dm7, G7, C

147 Mod.

3 Pos. (F-f) 5 Pos. 2 Pos.

Chords: Gm, D7, Gm, Gm

148 Mod. fast

7 Pos. (A \flat -f) 8 Pos. 9 Pos. gliss.

Chords: D7, G, G

[149] Mod.

5 Pos. (F-f)

(B \flat -f)

[150] Mod.

5 Pos. (B \flat -f)

(F-f)

(B \flat -f)

[151] Slowly

5 Pos.

[152] Mod.

7 Pos. (F-f)

(B \flat -f)

153 Mod. fast
3 Pos. (D \flat -f)

Fma.7 C°7 Gm7 Gb9 F

154 Slowly
5 Pos. (B \flat -f)

4 Pos.

155 Mod.
7 Pos. (F-f)

Dm G7 C Cma.7

156 Mod. fast
8 Pos. (F-f)

6 Pos.

4 Pos.

2 Pos.

(F-f)

C7 F6

157 Mod.
7 Pos.

(A \flat -f)

(D \flat -f)

Am7 D7b9 Gm7

158 Mod. fast
3 Pos. (Ab-f)

Exercise 158: Mod. fast, 3 Pos. (Ab-f). The score is in treble and bass clefs. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The exercise consists of three measures. The first measure has a treble staff with a half note Eb and a bass staff with a half note Eb. The second measure has a treble staff with a half note Bb7 and a bass staff with a half note Bb7. The third measure has a treble staff with a half note Eb and a bass staff with a half note Eb. The exercise is marked with a tempo of 'Mod. fast' and a key signature of 'Ab-f'.

159 Mod.
8 Pos. (Ab-f) (Db-f) (F-f) (Ab-f) (Db-f)

Exercise 159: Mod., 8 Pos. (Ab-f) (Db-f) (F-f) (Ab-f) (Db-f). The score is in treble and bass clefs. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The exercise consists of five measures. The first measure has a treble staff with a half note Eb and a bass staff with a half note Eb. The second measure has a treble staff with a half note G7 and a bass staff with a half note G7. The third measure has a treble staff with a half note Cm and a bass staff with a half note Cm. The fourth measure has a treble staff with a half note Bbm7 and a bass staff with a half note Bbm7. The fifth measure has a treble staff with a half note Ab and a bass staff with a half note Ab. The exercise is marked with a tempo of 'Mod.' and a key signature of 'Ab-f'.

160 Slowly
7 Pos.

Exercise 160: Slowly, 7 Pos. The score is in treble and bass clefs. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The exercise consists of seven measures. The first measure has a treble staff with a half note Cma.7 and a bass staff with a half note Cma.7. The second measure has a treble staff with a half note Fma.7 and a bass staff with a half note Fma.7. The third measure has a treble staff with a half note Bbma.7 and a bass staff with a half note Bbma.7. The fourth measure has a treble staff with a half note Ebma.7 and a bass staff with a half note Ebma.7. The fifth measure has a treble staff with a half note A7 and a bass staff with a half note A7. The sixth measure has a treble staff with a half note Dma.7 and a bass staff with a half note Dma.7. The seventh measure has a treble staff with a half note B13 and a bass staff with a half note B13. The exercise is marked with a tempo of 'Slowly' and a key signature of 'Ab-f'.

161 Mod. fast
7 Pos.

Exercise 161: Mod. fast, 7 Pos. The score is in treble and bass clefs. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The exercise consists of seven measures. The first measure has a treble staff with a half note A7 and a bass staff with a half note A7. The second measure has a treble staff with a half note A7 and a bass staff with a half note A7. The third measure has a treble staff with a half note A7 and a bass staff with a half note A7. The fourth measure has a treble staff with a half note A7 and a bass staff with a half note A7. The fifth measure has a treble staff with a half note A7 and a bass staff with a half note A7. The sixth measure has a treble staff with a half note A7 and a bass staff with a half note A7. The seventh measure has a treble staff with a half note A7 and a bass staff with a half note A7. The exercise is marked with a tempo of 'Mod. fast' and a key signature of 'Ab-f'.

162 Mod. fast

8 Pos.

5 Pos. (F-f)

163 Mod.

7 Pos.

164 Mod.

7 Pos. (Db-f)

165 Slowly

7 Pos. (F-f)

166 Mod. fast

7 Pos. (F-f)

7 Pos. (F-f) (Db-f)

Cm G to A7

The musical score consists of two systems. The first system is for the key of C minor (Cm) and the second system is for the key of G major (G). The first system contains two measures of music, each with a treble clef and a bass clef. The first measure is in C minor and the second measure is in G major. The second system contains two measures of music, each with a treble clef and a bass clef. The first measure is in G major and the second measure is in A7. The notes are written in a simplified manner, with some notes having a '3' below them, possibly indicating a triplet or a specific fingering. The bass clef notes are numbered 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, which likely represent fret numbers on a guitar.

167 Mod. fast

5 Pos. (Ab-f)

3 FOS. (A7-1)

The musical score is written on two staves. The top staff uses a treble clef and contains a melody with eighth and quarter notes, including triplets. The bottom staff uses a bass clef and contains a bass line with eighth and quarter notes, also including triplets. Chord symbols are placed below the top staff: C, A7, Dm7, G7, and C. The key signature has one sharp (F#).

168 Mod.

3 Pos.

2 Pos.

3 Pos.

166 Med.

3 Pos. 2 Pos. 3 Pos.

Gm Gb7+5 F13 Bb

The musical score is written on two staves. The top staff uses a treble clef and contains a melody with triplets and a 2-position phrase. The bottom staff uses a bass clef and contains a bass line with triplets and fingerings. Chords Gm, Gb7+5, F13, and Bb are indicated below the staff.

169 Mod. fast

8 Pos. (Ab-f)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The second system is a bass clef staff, also in one flat and common time, featuring a bass line with various fingerings indicated by numbers 1 through 11. The piece concludes with a final chord in the treble staff.

170 Mod.
3 Pos.

Exercise 170 is a 4-measure piece in 7/8 time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, with triplets indicated by a '3' over the notes. The bass line consists of eighth and quarter notes, also with triplets. The chords are Gm7, C7, Fm7, Bb7, and Eb.

171 Mod.
7 Pos. (F-f)

Exercise 171 is a 4-measure piece in 7/8 time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, with triplets indicated by a '3' over the notes. The bass line consists of eighth and quarter notes, also with triplets. The chords are C7, B7, Gm7, C+7, and to F. There are also markings (Db-f) and (F-f) above the melody.

172 Mod. fast
5 Pos. (Bb-f)

Exercise 172 is a 4-measure piece in 7/8 time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one flat (Bb). The melody consists of eighth and quarter notes. The bass line consists of eighth and quarter notes. The chords are D7 and to G.

173 Mod.

Exercise 173 is a 4-measure piece in 7/8 time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has two flats (Bb, Eb). The melody consists of eighth and quarter notes, with triplets indicated by a '3' over the notes. The bass line consists of eighth and quarter notes, also with triplets. The chords are Abm7, Gm7, C7, and F.

174 Mod.

4 Pos. (F-f)

(B \flat -f)

2 Pos. (F-f)

175 Mod. fast

9 Pos.

6 Pos.

4 Pos.

176 Med. fast

7 Pos. (D \flat -f)

(F-f)

177 Mod. fast

7 Pos. (A \flat -f)

(D \flat -f)

178 Mod.

7 Pos. (B \flat -f)

179 Slowly

5 Pos. (F-f)

180 Mod. fast

7 Pos. (F-f)

181 Mod.

2 Pos. (Bb-f)

(Ab-f)

182 Mod.

7 Pos. (Db-f)

(Ab-f)

(Db-f)

183 Mod.

8 Pos. (Ab-f)

7 Pos.

(Db-f)

D7

G (Gm)

184 Mod.

9 Pos. (F-f)

D

D7

G

185 Slowly

5 Pos.

4 Pos.

3 Pos.

2 Pos.

A7

E7#9

A7

E7#9

D7#9

Db7#9

C7#9

F#7+5

186 Mod.

5 Pos. (Db-f)

(F-f)

(Db-f)

F

Ab7

Gm7

C7 (Gb7)

to F

187 Mod. fast
7 Pos.

E7 A7 D7 G (Em)

188 Mod.
7 Pos. (F-f)

C Fm6

189 Mod. fast
7 Pos. (Ab-f)

D7 G

190 Mod.
7 Pos. (F-f)

C C°7 Dm7 G7 to C

191 Mod. fast
(7 Pos.)

Eb7 Eb G7 Cm

192 Slowly
7 Pos.

Chords: G7, Ab13, Db7, C9, Db7, F13, A7, G7, Gb7, C7#9, F13

193 Mod. fast
5 Pos. (F-f) 6 Pos. (Ab-f) (Db-f) (F-f) 5 Pos. (F-f)

Chords: Bb, Db7, Gb7, B7, Bb6

194 Mod.
5 Pos.

Chords: Gm7, C7, F

195 Mod.
8 Pos. (Ab-f) (Db-f)

Chords: Eb, Eb7, Ab

196 Mod.

7 Pos. (F-f)

10 Pos. (Db-f)

C7 F7 Bb

197 Med. 5 Pos. (Eb-f)

(Ab-f) (Db-f)

Gm7 C7 F

198 Mod.

4 Pos. (Bb-f)

(Eb-f)

D7 G

199 Mod.

5 Pos. (Bb-f)

Ebma7 Fm7 Bb7 Eb

200 Mod. fast (7 Pos.)

C C7

[201] Mod.
5 Pos. (Db-f)

3 FOS: (D-4)

5

Fma.7 F#°7 Gm7 C7b9 F

5 5 9 8 7 8 5 7 8 5 7 8 5 7 8 4 5

202 Mod.
5 Pos.

Handwritten musical notation for the right hand of 'The Girl on the Train'. The notation is on a single staff with a treble clef. It consists of two measures. The first measure contains a Bb7 chord and a melodic line starting on Bb4, moving to Ab4, then G4, F4, E4, D4, C4, and Bb3. The second measure contains a G7 chord and a melodic line starting on G4, moving to F4, E4, D4, C4, Bb3, and Ab3. The notation is in a simple, handwritten style.

203 Mod.
(9 Pos.)

203 Mod.

(9 Pos.)

204 Mod.

7 Pos. ($A\flat$ -f) 8 Pos. ($D\flat$ -f) 7 Pos. ($D\flat$ -f) 6 Pos. ($D\flat$ -f) 5 Pos. ($B\flat$ -f)

209 Mod. fast

12 Pos.

10 Pos.

8 Pos.

7 Pos.

8 Pos.

210 Mod. fast

5 Pos. (F-f)

211 Mod. fast

6 Pos. (F-f)

212 Mod. fast

7 Pos. (Ab-f)

213 Slowly

3 Pos. (Bb-f)

[214] Mod

7 Pos. (D \flat -f)

Am7 D7 Am7 D7 G

[215] Mod.

5 Pos. (E \flat -f) (A \flat -f) (D \flat -f)

Gm7 C7 F Gm7 F

[216] Mod. fast

9 Pos.

C 5 Pos. 2 Pos. Cm

[217] Slowly

5 Pos.

Fma.7 B \flat m7 E \flat 7 A \flat D \flat 7 F

218 Mod.
7 Pos.

6 Pos.

7 Pos.

Exercise 218 is a moderate piece in C major. The treble staff contains a sequence of eighth and quarter notes, often grouped in threes. The bass staff provides a harmonic accompaniment with chords C7, F7, Bb, Dm7, G7, and C7. Fingering numbers are indicated below the bass staff, including 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, and 11.

219 Mod.

7 Pos. (Bb-f)

(F-f)

10 Pos.

Exercise 219 is a moderate piece in F major. The treble staff features a melodic line with some accidentals. The bass staff includes chords F7, Cm7, F7, and Bb. Fingering numbers are shown below the bass staff, including 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, and 11.

220 Mod. fast

4 Pos. (Bb-f)

Exercise 220 is a moderate-fast piece in F major. The treble staff has a more active melodic line. The bass staff features a D7 chord and a transition to G. Fingering numbers are indicated below the bass staff, including 7, 6, 5, 4, 3, 2, 1, and 11.

221 Fast

7 Pos. (Db-f)

Exercise 221 is a fast piece in F major. The treble staff contains a rapid melodic sequence. The bass staff includes chords G, D7, B7, and Em. Fingering numbers are shown below the bass staff, including 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, and 11.

222 Mod. fast

7 Pos.

223 Med. up

7 Pos.

224 Mod.

5 Pos.

4 Pos.

5 Pos.

225 Fast

9 Pos. (Bb-f)

12 Pos.

226 Slowly

8 Pos. (Ab-f)

(Db-f)

(Ab-f)

(Ab-f)

Chords: Eb, Abm6, Eb, Bb7, Eb

227 Slowly

Chords: F7, G7, Ab7, A7, Ab7, G7, Ab7, G7

228 Slowly

6 Pos. (Bb-f)

4 Pos. (Bb-f)

5 Pos. (Ab-f)

Chords: E7, A7, D7, G7, C

229 Mod.

12 Pos. 9 Pos.

9 Pos.

Chords: C, Abma.7, G7, C

230 Mod.

7 Pos. (E \flat -f) 5 Pos. (F-f)

B \flat F7 B \flat

231 Mod.

7 Pos. 8 Pos. 7 Pos.

E \flat E \flat m B \flat B \flat G7 to C7

232 Mod.

5 Pos. (D \flat -f) (F-f) 7 Pos. (D \flat -f) (F-f)

F7 B \flat G7 to C

234 Slowly

G Fm7 B \flat 7 E \flat 6

[235] Med.

7 Pos.

Cm7 F7 to Bb

[236] Mod.

3 Pos.

Cm7 F7 F7 Bb7 Eb Eb (Db-f)

[237] Slowly

12 Pos. (Db-f)

10 Pos.

C F C Dm7 Ebm7 Dm7

[238] Mod.

7 Pos. (Ab-f)

(Db-f)

(F-f)

Dm G7 C

244 Med. fast

(F-f) (7 Pos.)

245 Mod.

8 Pos. (Ab-f)

246 Mod. fast

5 Pos. (Db-f)

247 Slowly

[247] Up tempo

9 Pos. (E \flat -f)

(F-f)

C D7 to G7

[248] Slowly

10 Pos. (A \flat -f)

(D \flat -f)

Fma.7 F7 B \flat ma.7 D7 G7sus.

[249] Mod. fast

7 Pos. (F-f)

[250] Mod. fast

5 Pos. (A \flat -f)

C6 C \flat 7

[251] Slowly

7 Pos.

(F-f)

D7 Gma.7 Cma.7

252 Mod. up 10 Pos. (Ab-f)

253 Mod. fast

254 Mod.
8 Pos.

255 Mod. fast
10 Pos. (Ab-f)

256 Med. up tempo

7 Pos.

257 Med.

5 Pos. (F-f)

258 Mod. fast

5 Pos. (F-f)

7 Pos. (Ab-f)

(Db-f)

259 Med.

260 Fast

9 Pos. (A \flat -f)

Em13 to A7

261 Mod. fast

5 Pos. (A \flat -f)

C7 F (D \flat -f)

262 Mod. fast

7 Pos. (F-f)

Cm G7 Cm

263 Slowly

10 Pos. \sharp

7 Pos.

3 Pos.

A13 D7 G13 C7 F13 B \flat 7 E \flat 13 A \flat 7 D \flat 7 rit. G

264 Fast

10 Pos. (D \flat -f)

B \flat B \flat 7 Cm7 F7 B \flat B \flat 7 Cm F7 to B \flat

265 Mod. _____
5 Pos. _____

[illegible]

266 Up tempo
8 Pos. (Ab -f)

Handwritten musical score for guitar. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef with fret numbers (10, 8, 7, 10, 7, 1) indicating fingerings or positions. The music consists of a series of eighth and sixteenth notes, suggesting a melodic line. The score is divided into measures by vertical bar lines.

267 Slowly

268 Slowly
10 Pos. (A^b -f)

269 Mod.

2 Pos. (F-f)

2 FOS. (1-1)

Handwritten musical score for a piece titled "2 FOS. (1-1)". The score is written on two staves. The top staff uses a treble clef and contains a melody with various notes, including a sharp sign (F#) and a flat sign (Bb). The bottom staff uses a bass clef and contains a bass line with various notes, including a sharp sign (F#) and a flat sign (Bb). The piece is divided into two measures by a vertical line. The first measure is labeled "G°7" and the second measure is labeled "G6".

270 Slowly

5 Pos.

4 Pos.

3 Pos.

5 Pos. 1 Pos. 1 Pos.

The image shows a musical score for guitar. The top staff is a melody line in treble clef, featuring a series of eighth and sixteenth notes with various accidentals (flats and naturals). The bottom staff is a bass line in bass clef, consisting of a sequence of numbers (5, 6, 7, 8, 5, 6, 5, 4, 3, 3, 5, 3, 4, 5, 3, 6, 5) indicating fret positions. Chords are written below the bass line: F, Bbma.7 Eb7, Ab, Ab13+5, Db7, and Gm7(11).

F Bbma.7 Eb7 Ab Ab13+5 Db7 Gm7(11)

271 Mod.

7 Pos. (F-f)

(Bb -f)

272 Mod.

5 Pos. (Bb-f)

(Db-f)

Vib.

[273] Mod.

3 Pos. (Db-f)

(Eb -f)

(Ab-f)

(Db -f)

The piano accompaniment is written on two staves. The upper staff uses a treble clef and a key signature of one flat (B-flat). It features a melody with eighth and sixteenth notes, including triplets. The lower staff uses a bass clef and contains a bass line with eighth and sixteenth notes, also featuring triplets. Chord symbols are placed below the upper staff: E^b, E^o7, Fm7, B^b7, and E^b. The piece concludes with a final whole note chord of E^b in the upper staff and a whole note bass line in the lower staff.

274 Med. fast
5 Pos.

(Db-f)

F6(Dm)

275 Slowly
5 Pos.

Bbm

C7

Db9+

F

276 Slowly

1 Pos. 4 Pos. 7 Pos. 10 Pos.

C°7, Eb7, F#°7 (Gb) A°7

277 Slowly

5 Pos. 7 Pos. 5 Pos. 6 Pos. 5 Pos.

Bb9 B7b9 Bb7

278

7 Pos. (Ab-f)

(Db -f)

279 Mod. fast

5 Pos.

5 Pos.

G7 C7 F

4 7 6 7 6 5 8 7 6 7 8 4 5 8 6 5 7 5 8 7 6 5 9 8 7 6 7 8 5 8 6 4 7 8 8 8

280 Slowly

2 Pos.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and contains a melody with eighth and sixteenth notes, including triplets. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes, also including triplets. The key signature has one flat (B-flat), and the time signature is 3/4. The system is divided into three measures by vertical bar lines. Below the first measure is the chord symbol 'Csus4', below the second is 'C7b9', and below the third is 'F'.

281 Mod.

7 Pos.

Musical score for "The Girl on the Train" by Lisa Fiedler. The score is written for guitar and includes a melody line and a bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The melody line is written on a treble clef staff, and the bass line is written on a bass clef staff. The score is divided into five measures, each with a chord symbol above it: G, Cm, G, E7, Am, D7, and G. The bass line features various fret numbers and techniques such as bends and slides.

282 Slow

7 Pos. 6 Pos. 5 Pos.

A6 C#ma.7 to C7

[283] Mod.
9 Pos. (Db-f)

The musical notation for the guitar solo is presented in two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The solo begins with a whole rest in both staves, followed by a series of eighth and sixteenth notes. The first measure of the solo is marked with an 'A7' chord. The second measure is marked with 'to D7'. The solo concludes with a whole rest in both staves.

284 Mod.
3 Pos.

The musical score for 'The Girl on the Train' is presented in two systems. The first system consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melody of eighth and quarter notes. The bottom staff is in bass clef and contains a bass line with fingerings (3, 4, 5, 3, 4, 3, 3, 4, 5, 3, 4, 3, 4, 5) and rests. Chord symbols C7, F7, Bb7 (Bb), G7, and C are placed below the bass staff. The second system also has two staves. The top staff continues the melody, ending with a double bar line and the label '(F-1)'. The bottom staff continues the bass line with fingerings (10, 7, 8, 9, 7, 10, 7, 10, 8, 9, 10, 7, 9, 10, 7) and rests. Chord symbols G7 and C are placed below the bass staff.

285 Mod. fast
7 Pos. (D^b-f) (F-f)

286 Mod.

7 Pos. 8 Pos. 10 Pos. 8 Pos. 7 Pos. 8 Pos.

Fm7 Bb7 Fm7 Bb7 Eb Eb

7 8 10 8 10 11 8 10 8 9 10 8 9 11 15 10 13 11 9 11 10 8 11 10 9 8 10 8 7 10 8 8 9 10 8 10 7 10 8 7 8 8

287 Med. fast
(8 Pos.) (Ab-f)

Chords: Eb, Abm6, Fm7b5, Bb7, Eb6 (Cm)

288 Mod. fast
5 Pos.

Chords: D7, Gm7, C7, F

289 Med.
8 Pos. (Ab-f)

Chords: D7, G or (Gm)

290 Slowly
4 Pos.

Chords: A7, E7, to D13

[291] Slowly

5 Pos. (F-f)

Cm7 F7 Bb

[292] Mod.

9 Pos. (F-f)

Dma.7

[293] Mod.

4 Pos. (Bb-f) 3 Pos.

D7 G Am7 Ab7 G

[294] Mod. fast

5 Pos. (F-f)

(Eb-f)

Am7 Ab7 G

[295] Slowly

7 Pos.

D7 Gm Bb7 A7 Db7 D7 Gm

300 Mod.

7 Pos.

[illegible]**301** Slowly

7 Pos.

6 Pos. 5 Pos. 4 Pos.


7 Pos. 6 Pos. 5 Pos. 4 Pos.

Fm7 B7³ B \flat 7 A7 A \flat 7 Dbma.7

302 Slowly

3 Pos. (B \flat -f)

3 Pos. (Bb-f)



Cm Cm (ma. 7)

303 Mod. fast

8 Pos., (Bb-f)

11 Pos. (F-f)

3 Pos. (Bb-f)

8 Pos. (Bb-f)

Cm Cm (ma.7) Bb7 (Fm7) Eb

5 4 3 7 3 5 3 6 4 6 6 4 6 4 4 7

10 9 8 11 8 8 8 8 8 10 9 8 11 15 11 11 11 11

304 Slowly

8 Pos. (Ab-f)

(Db -f)

[illegible]

305 Mod.

5 Pos. (F-f)

306 Mod.

7 Pos.

10 Pos.

7 Pos.

307 Slowly

7 Pos. (Ab-f)

(Db-f)

(Bb-f)

308 Slowly

5 Pos. (F -f)

(Bb-f)

309 Mod. fast

8 Pos. (F-f)

7 Pos.

310 Slow

8 Pos. (Ab-f)

(Db-f)

(Ab-f)

311 Mod.

7 Pos.

312 Mod. fast

5 Pos.

(Db-f)

313 Mod.
5 Pos.

7 Pos. 5 Pos.

B \flat C7 to F7

314 Fast

7 Pos. 5 Pos. 3 Pos. 1 Pos. 3 Pos. 4 Pos.

Am

315 Mod. fast
7 Pos. (F-f)

Am to Em

gliss.

316 Mod.
7 Pos. (D \flat -f)

G E7

317 Slowly
7 Pos. (A \flat -f)

D7 (D \flat -f) G

318 Mod. fast

D7 C7 B7 Em

319 Mod.
7 Pos. (D \flat -f)

G F Bm7 E7sus (Em7)

320 Mod. fast
5 Pos. (A \flat -f)

C6 B7 Dm7 G7 C

321 Mod.
3 Pos.

A7b9 D7 G (Gm7)

322 Mod.

3 Pos.

5 Pos.

Exercise 322, Mod. 3 Pos. and 5 Pos. The score is written for a single melodic line on a treble clef staff. The key signature has two flats (Bb and Eb). The first system (3 Pos.) consists of two measures: the first measure contains the notes Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, and the second measure contains the notes Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The second system (5 Pos.) consists of two measures: the first measure contains the notes Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, and the second measure contains the notes Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The notes are grouped in pairs with slurs and fingerings (1, 2, 3, 4, 5) are indicated below the notes.

323 Mod.

5 Pos.

Exercise 323, Mod. 5 Pos. The score is written for a single melodic line on a treble clef staff. The key signature has two flats (Bb and Eb). The first system consists of two measures: the first measure contains the notes Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, and the second measure contains the notes Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb. The second system consists of two measures: the first measure contains the notes Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, and the second measure contains the notes Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb. The notes are grouped in pairs with slurs and fingerings (1, 2, 3, 4, 5) are indicated below the notes.

324 Mod.

3 Pos.

Exercise 324, Mod. 3 Pos. The score is written for a single melodic line on a treble clef staff. The key signature has two flats (Bb and Eb). The first system consists of two measures: the first measure contains the notes Fm7, Bb7, Eb7, and the second measure contains the notes Ab7, G7 to C7. The second system consists of two measures: the first measure contains the notes Fm7, Bb7, Eb7, and the second measure contains the notes Ab7, G7 to C7. The notes are grouped in pairs with slurs and fingerings (1, 2, 3, 4, 5) are indicated below the notes.

325 Mod.

5 Pos. (Eb-f)

(Ab-f)

(Db-f)

Exercise 325, Mod. 5 Pos. (Eb-f), (Ab-f), (Db-f). The score is written for a single melodic line on a treble clef staff. The key signature has two flats (Bb and Eb). The first system consists of two measures: the first measure contains the notes Gm7, C7, and the second measure contains the notes F. The second system consists of two measures: the first measure contains the notes Gm7, C7, and the second measure contains the notes F. The notes are grouped in pairs with slurs and fingerings (1, 2, 3, 4, 5) are indicated below the notes.

326 Slowly

5 Pos.

4 Pos.

3 Pos.

2 Pos.

327 Slowly

2 Pos. (F-f)

10 Pos.

4 Pos.

2 Pos.

[illegible]**328** Mod.

8 Pos. (D^b -f)

(Ab-f)

The second system of musical notation continues the piece. The upper staff features a melodic line with various intervals and triplets, while the lower staff provides a harmonic accompaniment using chords and triplets. The key signature remains one flat (B-flat major or D-flat minor).

Chords: Ab, Abm, Eb, Bb7, A7, Ab7, G7

Triplets: The lower staff contains several triplet markings (indicated by a '3' and a bracket) over groups of notes.

329 Slowly

5 Pos. (Db-f)

The musical score is written for guitar on a grand staff. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four measures by vertical bar lines. Chord symbols are placed below the staff: Fma.7, Eb7, D7b9 (+5), and Gm7. The notation includes various musical symbols such as eighth notes, sixteenth notes, triplets, and slurs. Fingering numbers (1-5) are written above or below the notes. The piece concludes with a double bar line and repeat dots.

330 Mod.
7 Pos. (Ab-f)

D

331 Mod.
5 Pos. (Bb-f)

Ebma.7 Cm7 Abm7(Bma.7)

332 Mod. fast
8 Pos. (Bb-f)

Fm to Cm (C7) (Bb7)

333 Slowly
5 Pos. (Ab-f)

C7 F G7 C

334 Mod.
5 Pos.

335 Mod.
7 Pos.

336 Slowly
7 Pos. (Db -f)

337 Slow

[338] Mod.

5 Pos. (D \flat -f)

6 Pos. (D \flat -f)

7 Pos.

F7sus. F#7 Bm6(7)

[339] Mod. fast

5 Pos. (A \flat -f)

(D \flat -f)

C7b9 F (D \flat -f)

[340] Slowly

5 Pos.

(A \flat -f)

(D \flat -f)

Gm7 C7b9 F

[341] Slowly

5 Pos.

G7 Gm7 C7 Fma.7 (Dm)

342 Mod. fast

12 Pos. 11 Pos. 10 Pos. 9 Pos. 8 Pos. 7 Pos. 6 Pos. 5 Pos.

F7 Bb

343 Mod.

10 Pos.

Eb C7

344 Slowly

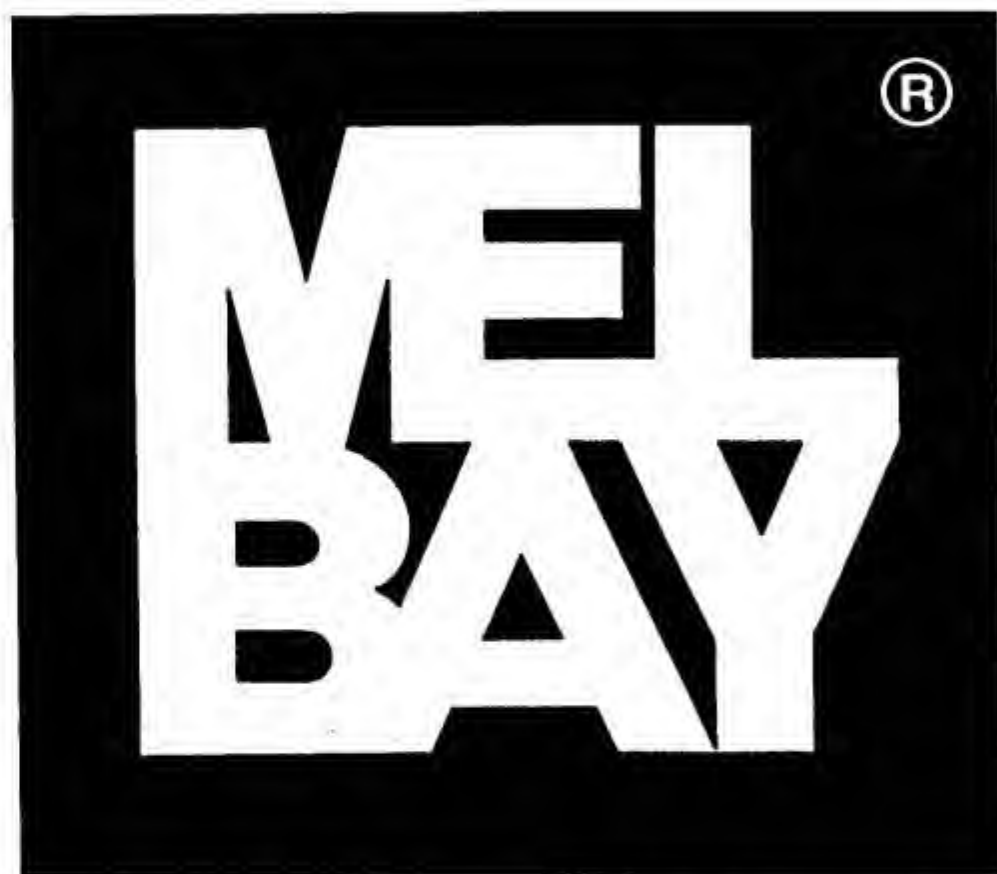
7 Pos. 9 Pos.

Em7 F#7b9 B7b9 E7

345 Slowly

7 Pos. 5 Pos. 3 Pos.

D7b9 rit. G (Gm7) rit.



Great Music at Your Fingertips